

Oral Language, Phonemic Awareness, and Beginning Reading Strategies

Section 2.9

Strategy 2 Blending Onsets and Rimes

1. Create and read rhyming words from a word students can read. Choose a word they can already read and write it on an index card. The word *fish* will be used for this example. Prepare individual consonants cut out from index cards.

fish	b	c	d	f	g	h	j	k	l	m
	n	p	q	r	s	t	v	w	y	z

2. Tell students "We are going to make words that rhyme with a word we already know by using consonants."
3. Place the word *fish* in a pocket chart, asking the students to read the word.
4. Using the consonant letters in *consecutive* order, place one consonant at a time over the onset (f) in *fish*, asking the students to read the new "word" and asking whether you have made a real word. Write all the real words on the chalkboard.
5. Read all the words together that are written on the chalkboard.
6. Help students understand that all the words have the same rime by asking,

Do you notice any letters that are the same in all the words I wrote on the chalkboard?

If students are unable to identify the entire *ish* phonogram (word family or letter clusters) and are only able to find one or two of the letters, ask,

Are there any more letters that are the same in all the words?

7. Point out that knowing how to read and spell a rime like *ish* in *fish* helps students to read and spell other words with the same rime. In Strategy 3 (Show and Tell a Word) students will be taught to make this reading and spelling connection.

Section 2.9

Strategy 3 Show and Tell a Word

1. Read a book or poem with rhyme patterns. After students are familiar with the rhyme patterns, prepare for the activity by choosing a word family or rime pattern from the text. This activity is based on the *at* word pattern found in Dr. Seuss' *Hop on Pop* (1965). Consider the following in making your choice: rimes that begin with a short /a/ appear most frequently in children's books, those beginning with a short /u/ rarely occur, and short /e/ is difficult for children to hear (Johnson & Kaufman, 1999).
2. Make the student onset and rime manipulatives, teacher manipulatives, and rhyming word cards. Write the rime *at* on a strip of two connected one-inch squares, placing an *a* and *t* in each square, and duplicate enough copies for students (see example below). Also, make a four-inch high version in red. Prepare individual one-inch squares with the onsets *b*, *c*, *h*, *P*, and *s* (see example) and make four-inch versions of these same onsets. (Blends and diagrams can be used after students are confident with

Planning Lessons to Make Words

1. Choose the word that will be made last in the lesson (for example, *stand*). Consider your students' interests and word knowledge when selecting words.
2. Make a list of other words that can be made from *stand* (*at, sat, as, Stan, Dan, tan, Tad, an, and sand*). Arrange these words in order from the shortest to the longest.
3. Decide on the words you will use based on patterns, words of various sizes, words that can be made by rearranging the letters (for example, *and, Dan*), and proper names to show the use of capital letters. When making your final selections, keep in mind that most students should have *heard* the words and know what they mean.
4. Make big letter cards to use in a pocket chart or on the ledge of the chalkboard. Then prepare an envelope that contains the order of the words and the patterns that will be stressed. Finally, print the words on cards.

Section 3.3

Strategy 1 Making Words

1. Use the above box to plan the lesson or consult Cunningham and Hall (1994a, 1994b, 1997a, 1997b) for ready-made lessons. Distribute the necessary letters to each student. Keep the letters in reclosable bags and have individual students pass out the different letters. Each card should contain an uppercase letter on one side and a lowercase letter on the other. At the end of the lesson, the same students pick up the letters they originally distributed. Finally, you should have large letter cards that you can use with a pocket chart or on the chalkboard ledge to model as necessary. Below is a sample lesson.
2. Have the letters (a, d, n, s, t) distributed. If necessary, hold up the large letter cards and have students hold up their small letter cards that match your card.
3. Say, "Use two letters to make *at*." Use the word in a sentence.
4. Invite a student to assemble the correct response using the large letter cards in the pocket chart or on the chalkboard ledge. Have the student read the word and have students correct their individual responses as necessary. Students should be able to fix their words by comparing their words to the large letter cards.
5. Continue steps 3 and 4 with other word-making directions such as those shown below.
 - ☐ Add a letter to make *sat*.
 - ☐ Remove a letter to make *at*.
 - ☐ Change a letter to make *an*.
 - ☐ Add a letter to make *tan*.
 - ☐ Add a letter to make *Stan*.
 - ☐ See what word you can make with all the letters (*stand*).
6. When all the words have been made, take words you previously printed on index cards and put them in the pocket chart or on the ledge of the chalkboard. Keep these guidelines in mind.
 - ☐ Do one word at a time.
 - ☐ Present the words in the order they were made.
 - ☐ Have students say and spell the words with you.

- Use the words for sorting and pointing out patterns (for example, find the word that has the same pattern as *tan*). Align the words so students can see the patterns.
 - Transfer word learning to writing by asking students to spell a few of the words you say.
7. Remember that word building can be used with upper-grade students and students of all ages who are struggling with reading (Cunningham & Hall, 1994a).
 8. Consider using the following book to introduce Making Words: Falwell, C. (1998). *Word Wizard*. New York: Clarion.

Section 3.3

Strategy 2 Phonogram -ay

1. Write the word *day* on the chalkboard or on a sentence strip.
2. Read the word to the students, drawing attention to the -ay sound.
3. Substitute a different initial consonant such as *m* for *may*. Say, "If d-a-y spells *day*, what do you think m-a-y spells?" Repeat this activity with three or four different consonants. Write each word on the chalkboard or a sentence strip. Chapter 3 Resources contain lists of phonograms.
4. Ask students to say each of the words. Although this may seem like an easy activity, many young students have difficulty reading rhyming words.
5. Write a sentence for each word or have students write sentences for the words. Ask students to read the sentences aloud and to pay close attention to the word pattern that is being studied.
6. For students who are able to progress to the next step, write an unfamiliar word on the chalkboard that contains the word pattern. An example for -ay could be *today* or *maybe*.

Section 3.3

Strategy 3 Phonogram -ill

1. Write -ill on the chalkboard and ask students what letter would need to be added to *ill* to make the word *hill*.
2. Add the *h* to *ill*, pronounce the sounds, and then blend the sounds as you say the whole word. Have students repeat the blending.
3. Then write *ill* underneath *hill* and ask students what letter should be added to *ill* to make the word *Bill*. Ask a student to blend the sounds to form the word.
4. Invite students to examine the two words and note how they are the same and how they are different. Guide students to understand that the words end with the letters *i*, *l*, *l* which make the sounds heard in *ill*; the words are different in the initial sounds and that accounts for the two different words.
5. Continue with other examples and model words like *Jill* and *fill*. Invite students to suggest other onsets that could be used to make a new word.
6. Use the words in oral sentences and written sentences and possibly create stories. Some examples follow.

Jill climbed a hill.

She looked for Bill.

She saw Bill fill a bucket.

Strategy 4 Making Your Own Words

1. Pick a word from the book you are currently reading that has a variety of letters or that has a particular word chunk you want to emphasize. You may also choose a holiday word. Write the letters in alphabetical order without telling students the word.
2. Have students use letter tiles from the word to create a list of words using those letters. (This strategy would be the opposite of the making words activity described in Strategy 1. Students are asked to come up with the word instead of the teacher supplying the words to make.)
3. Have students compare their lists in small groups, and then come up with a final list with the entire class. Post the list in the classroom. The list might be titled Words We Made from _____ (write the word that was used for the activity).
4. Other activities that use this basic idea include the games Scrabble, Scrabble Jr., and Boggle.



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Structural Analysis

Behavior Observed

The student is unable to use word structure to help decode unfamiliar words.

Anticipated Outcome

The student will use word structure to help decode unfamiliar words.

Background

When students come to an unknown word that is made up of more than one syllable, they can use structural analysis skills to divide that word into pronounceable units. Structural analysis skills can allow students to focus on the larger units of letter patterns within words. Such skills typically include inflectional endings, prefixes, suffixes, contractions,

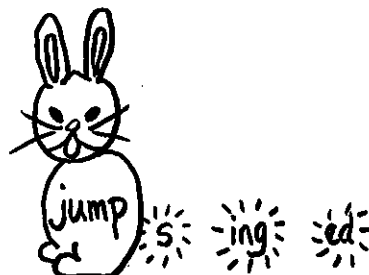
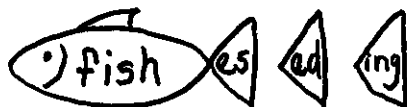
compound words, and syllabication. You can teach students how to figure out longer words by using their background knowledge about words and word parts, focusing on that knowledge, applying what students know to a new reading situation, and extending what students already know by imparting additional knowledge about words.

Section 3.4

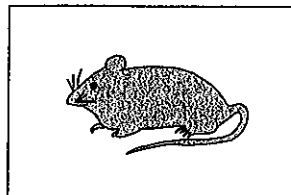
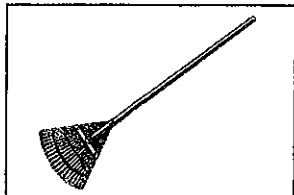
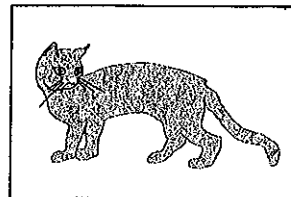
Strategy 1

Inflectional Endings for Younger Students

1. For younger students, draw one of the four figures on the chalkboard without the tail. Print the word inside the figure and have students pronounce it. Then ask students to look at the figure and tell you what is missing (the tail).



1. Select or make illustrations of familiar *c* and *r* rhyming words to make the rhyming pairs. Choose rhyming pairs that share the same initial letters. For example you can use *cake* and *rake* and *cat* and *rat*. See Word Patterns in Chapter 3 Resources for possible choices.



2. Mix up the pictures and have students sort the pictures by the onsets. If you would like to do this activity with blends, have students sort by the blends (onsets) before the rimes.
3. After students have sorted the pictures into two columns, one with *c* words and the other with *r* words, ask the students

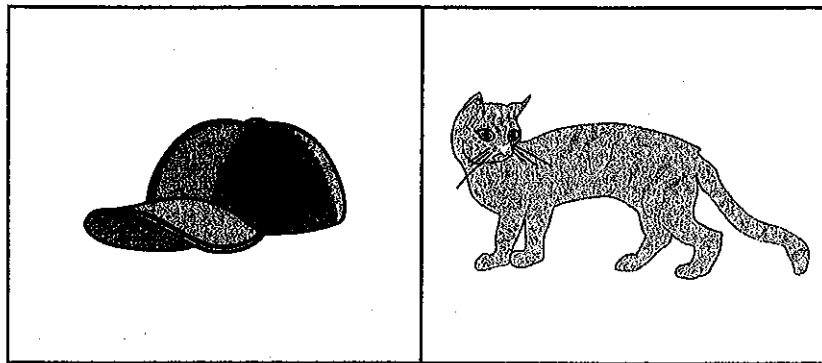
What sound do you hear at the beginning of these words (pointing to those beginning with c)? Similarly, ask the same question for those beginning with r.

4. Ask what **letter** makes the /c/ and /r/ sound respectively at the beginning of each group of sorted pictures. As the students tell you the letters, write a *c* and an *r* in black on index cards, placing the corresponding letter over the group of rhyming pictures.
5. Gather the picture cards. Have students sort them according to their rimes. Explain that this time you are going to listen to the part of the word that comes after the first sound. Hold up a picture, modeling the process by saying “*Cat* starts with /c/ and ends with /at/ c-at.” Pick up the next picture, asking: “What sound do you hear at the beginning of *rake*?” and “What comes after the /r/ sound?” “Does /ake/ sound like /at/?” When pictures have the same rime, group them together.
6. After all the rime pairs have been grouped together, place index cards with the rimes written in red above each set.
7. Say each rime pair, segmenting the onset from the rime. Model this process by saying “c-at, r-at.” This activity works best with small groups. You may want to use the illustrations from this activity to assess whether students are able to segment onsets and rimes.
8. Extend the activity by having students take turns blending the correct onset card with the rime header card to form the word for the picture.
9. Extend the activity further by mixing the red rime cards and having students make rhyming words by blending the onsets and rimes.



Yes-No. Each student has two cards that contain the words *same* and *different* (or *yes* and *no*). The teacher pronounces two words and the students hold up a card that indicates whether the words are the same or different. Points may be given for correct answers.

Picture Pairs. Develop a series of picture pairs whose names differ in only one sound, as shown here.



Name both pairs and have students take turns pointing to the picture that was named a second time. A variation is to number the picture pairs and have students hold up cards or fingers to indicate the picture that was named a second time. The following words may make good picture pairs.

chair-hair
train-rain
nail-pail
ball-wall

ham-lamb
mail-snail
cake-lake
snake-rake

man-pan
plane-mane
cap-map
grape-cape

car-star
gate-skate
farm-arm

Additional word pairs can be found in Chapter 4 Resources.

Funny Questions. Ask students questions where the correct answer is one of two words that differ in only one sound. Take turns or allow students to volunteer. Several possible questions are given here.

- ☐ Would you put your feet in fox or socks?
- ☐ Would you open a door with a bee or a key?
- ☐ Would you hit a ball with a bat or a cat?
- ☐ Would you sit on a mat or a map?

A variation of the game is to have students make up similar questions that could be posed to others in the group.

Pronounce a Word. Have students pronounce the same word after you. Using individual chalkboards or wipe-off cards divided into fourths, have students write each word you pronounce. After all four words are written, ask students to erase words one by one. Observe whether they erase each word as it is pronounced.

1. Give each student 10 counters in a plastic cup. Manipulatives such as paper squares work best since they are quiet.
2. Count some familiar objects in the room: i.e., bulletin boards, doors, plants, pillows.
3. Ask students to place one of their counters on their desks as you point to each object. Be sure students return their counters to their cups at the end of each count.
4. Tell students they can also count words by putting down a counter for each word they say.
 - ☐ Model the process with manipulatives at the overhead projector for a large group or at the table for a small group. Use the sentence "I am your teacher."
 - ☐ First, say the sentence naturally.
 - ☐ Then say the sentence slowly, pausing after each word. Put down a marker as each word is said.
 - ☐ Ask the students to do it with you this time as you say the sentence slowly, pausing after each word. Have the students put down a marker with you as each word is said.
 - ☐ Ask the students how many words you said.
 - ☐ Proceed to other sentences, capitalizing on your students' experiences. Start with simple sentences. As students demonstrate competency, make the sentences longer. (Diana is sitting. Scott is wearing blue. Steven is wearing tan pants. Sandra has a new baby brother. Isabella is wearing a white blouse today. Julio will be six years old this month.) Follow the same sequence as above.
 - ☐ As students demonstrate that they understand the concept of sentences, invite them to offer sentences. They should say the sentence once naturally and then one word at a time.
5. Familiar nursery rhymes, poems, finger plays, and texts from books may also be used.
6. Extend this strategy by providing written sentence strips. Invite students to count words by placing a counter beneath each word. Place the sentence strips in a pocket chart and leave an empty pocket beneath each sentence strip for counters to be placed under each word.
7. Provide instruction and support by calling attention to the white spaces between each word or by cutting the sentence strips between words as the students watch.
8. Variations of this activity include clapping or moving a block forward for each spoken word.

*Cunningham, 2000.



Find a Rhyme. Make a pair of rhyming words for each two students. Put each word on a note card. Each student gets a card. The object of the game is to find the other person who has the word that rhymes. This game can be repeated several times by mixing the cards.

Remember and Rhyme. For oral practice with rhyming words, students can form small groups and play a game. One student in the group begins with a simple one-syllable word (for example, *nice*, *best*, or *stop*) and says the word aloud. The next player in the group has to say the first student's rhyming word and then add one of his or her own. This process continues until no other rhyming word can be given. Begin again and play with a new word.

Find These Rhyming Words. Try a rhyming word scavenger hunt with a small group of students. Begin with one word that has many others that rhyme with it (for instance, *cake*, *bug*, or *top*). Give the students 10 minutes to look for items that rhyme with the given word. Pictures from magazines can be included along with symbols that represent the word. For example, a twig may represent the word *nest*. Following the 10-minute word-hunting period, form a group and share items found. Write the rhyming words on the chalkboard.

Group Me. Use a deck of cards containing groups of rhyming words. Shuffle the cards and encourage the students to categorize the rhyming words into their appropriate groups after saying each word out loud.





Pick Up. Give the student 10 cards with a different consonant on each card. Lay out 10 cards on the table. As you read a list of words, ask the student to pick up the card corresponding to the initial, medial, or final sound of the word.

Consonant Rummy. Use a deck of cards with a consonant on each card. Each player is dealt eight cards. The first player asks another player for the consonant that begins a certain word. For example, "I'd like Jen to give me a letter that begins the word down." If the player does not have the letter *d*, the caller picks a card from the deck and the next student takes a turn. The first student to have four cards of the same letter is the winner.

Think Aloud Technique

The purpose of this technique is to help students become aware of how to think through a passage while they are reading. Students listen as the teacher uses context clues, knowledge of the content and past experiences to verbalize predictions while reading. This technique is best used in a one-to-one conference situation.

PROCEDURE

Choose a short story such as *Mr. and Mrs. Pig's Evening Out* (Rayner, 1976) to read aloud to the students. Stories may contain contradictions, ambiguities or unknown words. For beginning readers, wordless picture books could be chosen for discussion instead of written stories.

Read the story to the students as they follow silently. Make and confirm predictions and inferences as the story is being read. The following are points that can be made during reading.

Make predictions to show how to develop hypotheses:

WHEN I LOOK AT THE PICTURE ON THE COVER I CAN SEE THAT MR. AND MRS. PIG ARE SMILING AND HAPPY TO BE GOING OUT FOR THE EVENING.

I PREDICT THAT THE STORY WILL BE ABOUT SOMETHING THEY DO WHEN THEY'RE OUT.

Describe how to develop images on which predictions are based:

WHEN I PICTURE A BABYSITTER IN MY MIND I THINK OF A TEENAGER WHO PLAYS WITH THE KIDS AND EATS SNACKS ALL NIGHT. I'LL READ ON TO FIND OUT IF THIS BABYSITTER IS LIKE THAT.

Share an analogy to show how to link prior knowledge with new information in the text. This step is called a "like-a" step:

I REMEMBER A STORY I READ CALLED *BEDTIME FOR FRANCIS* (HOBAN, R., 1977). IN IT, FRANCIS DID EVERYTHING POSSIBLE TO PUT OFF GOING TO BED. THESE PIGLETS BEHAVE JUST LIKE FRANCIS.

Verbalize a confusing point to show how to monitor ongoing comprehension.

THIS SOUNDS VERY UNUSUAL. I'M GOING TO READ IT AGAIN TO SEE IF I CAN MAKE SENSE OF IT.

THIS SOUNDS LIKE TROUBLE TO ME. MRS. PIG HAS BEEN TOO BUSY TO NOTICE THAT THE BABYSITTER IS A WOLF. I KNOW FROM OTHER STORIES THAT WOLVES EAT PIGS. I THINK THERE IS GOING TO BE A PROBLEM.

Demonstrate monitoring strategies to make sense of information that is not clear:

I'LL HAVE TO READ THE REST OF THIS SENTENCE TO SEE IF I CAN FIND OUT WHAT THIS MEANS.

I DON'T UNDERSTAND THIS. I'M GOING TO READ THIS AGAIN TO SEE IF I CAN MAKE SENSE OF IT.

Continue to think aloud through the rest of the story, then choose another story to read to the students. This time the teacher and students think aloud together. This would be especially useful in Grades 1 to 3 as students learn to relate their own experiences and generate their own statements and questions to develop their reading strategies.

ADAPTATION

The Think Aloud technique can also be used with wordless picture books. Students use the pictures as context clues to help them make predictions and inferences and to confirm what happens as the story proceeds.

Think Aloud (continued)

Sample Lesson for Fluent Readers

One of my fluent-level groups recently read *The True Story of the Three Little Pigs* by A. Wolf, as told to Jon Scieszka; Puffin, 1996.

Before Reading

The students enjoyed my story of hearing Jon Scieszka say that we can always remember his name because it rhymes with "Fresca." Together, we speculated on why the book is "as told to" Jon Scieszka rather than "by" Jon Scieszka.

We looked at the cover and noted that it looked like a newspaper page. We made a text-to-text connection by retelling the traditional story of "The Three Little Pigs," to ensure that the students remembered all the details. I invited observations about what kind of book it is, and we recalled titles of other "fractured fairy tales." In our discussion, I made sure to address point of view and how this perspective influences the telling of a story.

I didn't pre-teach any vocabulary from this story, because I felt the students would be able to read it on their own. I invited predictions about how the story would be different as told from the perspective of the wolf.

To reinforce the strategy of questioning and self-monitoring during reading, I read the first five pages aloud to the students, modeling my own think-alouds as I read:

Page 1: I'll let you in on a little secret. Nobody knows the real story, because nobody has ever heard my side of the story.

My think-aloud: "People always say there are two sides to every argument. I can't imagine sympathizing with the wolf's side. He's probably going to say that it's just the nature of wolves to eat pigs and wolves have to do what they can to survive."

Page 4: The real story is about a sneeze and a cup of sugar.

My think-aloud: Don't tell me he's going to tell us that he was just sneezing when he was huffing and puffing. Give me a break! But I wonder about the sugar?

During Reading

When I distributed the books for reading, I gave each student three large sticky notes and asked them to put one at the end of page 13 (when the first pig was eaten), one at the end of page 17 (when the second pig died), and one at the end of the book. I instructed them to write what they are thinking at each point—questions, connections, observations—just as I had modeled. Then I sent them off to read independently.

After Reading

During the next Guided Reading session, we revisited everyone's think-alouds, comparing our ideas and sharing our strategies for correcting points of confusion. Because this was an excellent text for character analysis, we completed a Story Pyramid together. This led to a discussion of whether we really believed the wolf or not, and we revisited the newspaper-like format of the cover. We wrapped up the discussion by rereading the story aloud in partners, and many of

the students chose to use this format of retelling a story from another perspective in Writer's Workshop.

**Story
Pyramid**

Summarize this story using some key words and phrases.

Row 1: One word naming the main character
Row 2: Two words describing the main character
Row 3: Three words describing the problem or conflict
Row 4: Four words describing the first event in the story
Row 5: Five words describing a second event in the story
Row 6: Six words describing how the problem is resolved

Book title: *The True Story of the Three Little Pigs*

Wolf

Big, Bad

Ate three pigs

blew down their houses

said he was just sneaking

got caught and went to jail

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Fluent readers are well on their way to becoming independent, strategic learners. As teachers, our most important job is to provide them with texts that scaffold their development, with instruction in building and refining the strategies they have begun to develop, and with a climate that encourages risk and maintains reading engagement.

Story Pyramid

Summarize this story using some key words and phrases.

Row 1: **One word** naming the main character

Row 2: **Two words** describing the main character

Row 3: **Three words** describing the problem or conflict

Row 4: **Four words** describing the first event in the story

Row 5: **Five words** describing a second event in the story

Row 6: **Six words** describing how the problem is resolved

Book title:

Double Meanings Technique

The purpose of this technique is to help students extend their meaning associations for a word. Students use context clues and their knowledge from past experience to solve riddles based on words with double meanings.

PROCEDURE

Gather several riddle books from the library and display them.

Divide the students into small groups. Have each group read some of these books and copy a favorite riddle in their notebooks.

Have the students share these riddles with other groups by reading them orally. In this way students learn more about the words used in the riddles that might have double meanings.

On the chalkboard write a riddle based on a word that has double meanings:

How are a *king* and a *book* alike? (They both have many pages.)

Tell the students to use what they know and the clues in the sentence to guess the answer. *King* and *book* provide clues for the word with a double meaning:

THE RIDDLE TELLS US THAT A KING AND A BOOK ARE THE SAME IN SOME WAY. WHAT DOES A BOOK HAVE? WE NEED ONE WORD THAT ANSWERS BOTH QUESTIONS.

List student suggestions as they are given and discuss whether the words are suitable to both meanings.

Continue the procedure with several other riddles based on double meanings:

Why couldn't anyone play *cards* on the *boat*?
(The captain was always standing on the deck.)

How do you keep *cool* at a *football game*?
(Sit next to a fan.)

Why couldn't the *leopard* hide in the jungle?
(Because he was always spotted.)

What happened when you fail to pay an *exorcist*?
(You get repossessed.)

From *The Reading Teacher*, Nov., 1982.

Brainstorm with students to create a list of double-meaning words:

palm
pitcher
trunk
fly
batter

Have the students compose a riddle. The answer to the riddle must be one of the double-meaning words. Context clues must be precise so that the riddle can be solved. These riddles can be put into a class book.

ADAPTATION

Students can write sentences in which a double-meaning word is used twice, each time with a different meaning. These sentences can be shared with other students in the class who can give the meanings of the word:

The elephant used its *trunk* to lift a heavy *trunk*.

The king warned his *page* not to tear a *page* in the royal book.

Why did the clock in the cafeteria always
run slow?

Every lunch it went back four seconds

How much is a skunk worth?

One scent

What clothing does a house wear?
Address.

Double Meanings Technique

Many words in the English language have multiple meanings. There is no better place to find this than in the world of riddles. Riddles have us to use context clues and knowledge from past experiences to help us understand words with double meanings.

Here are some riddles that use double meanings of words that you might want to share with your family or friends:

1. Why couldn't the leopard hide in the jungle?
He was always spotted.
2. Why did the clock in the cafeteria always run slow?
Every lunch it went back four seconds.
3. Why are potatoes good detectives?
They keep their eyes peeled.
4. What did one potato chip say to another?
Let's go for a dip.
5. How does an octopus go to war?
Armed
6. Why did the dog say he was an actor?
His leg was in a cast.
7. Why did the dog wear a watch?
He wanted to be a watch dog.
8. Why do dogs turn around three times before lying down?
One good turn deserves another.
9. What is the smartest kind of bee?
A spelling bee.
10. What animal talks the most?
A yak.
11. Why do cows wear bells?
Their horns don't work.
12. What bird can lift the heaviest weight?
The crane.

13. Why are cards like wolves?
They belong to a pack.

14. What did the apple say to the worm?
You bore me.

15. What sickness can you get from a mattress?
Spring fever.

Now see if you can create a riddle that makes us think of more than one meaning for a word. Here is a list of words and their definitions that can help you.

arms (weapons)	arms (part of body)
ball (sphere)	ball (dance)
band (music makers)	band (strap)
bear (animal)	bear (carry)
bluff (steep embankment)	bluff (fool)
bow (bend)	bow (part of ship)
brush (tool)	brush (undergrowth)
can (container)	can (able)
count (royalty)	count (number)
date (fruit)	date (on calendar)
down (feathers)	down (direction)
duck (bird)	duck (avoid)
fan (admirer)	fan (cooling device)
fast (quick)	fast (starve)
fine (good quality)	fine (payment for wrongdoing)

firm (hard)	firm (company)
fly (insect)	fly (move through air)
gum (chewing treat)	gum (mouth part)
hold (grasp)	hold (part of ship)
jam (preserved fruit)	jam (squeeze)
jam (impromptu music)	
lap (part of body)	lap (drink)
lean (slant)	lean (thin)
left (direction)	left (went)
lie (untruth)	lie (recline)
loaf (lounge)	loaf (bread)
lumber (wood)	lumber (walk slowly)
mole (skin spot)	mole (animal)
pen (for writing)	pen (enclosure)
pitcher (container)	pitcher (in baseball)
pop (sound)	pop (popular)
pound (weight)	pound (kennel)
pound (hit)	
pop (father)	pop (soda)

The NARF Game

In this game you will read three sentences. You will find the word "narf" in each sentence. Your job is to find out a word that can replace "narf" in the sentences. The word you choose has to be the same for all three sentences. Once you have discovered the word, write it in the box under the sentences. Do not tell anyone what the word is. Good luck, "Narfers"!!

1. He had to *narf* in his desk for his red pen.
2. She went to the *narf* sale where she bought some old clothes for their Christmas play.
3. He *narfed* through all the drawers in his room before he found his other brown sock.

The NARF word is:

Let's try it again. There are four sentences with this NARF game. See if you can figure out what the NARF word is.

1. Jane has to go to a special *narf*.
2. She had to *narf* a disc on the computer.
3. She had to write a *narf*.
4. The entire *narf* was delightful.

The NARF word is:

Next, we will make up a NARF game together. The word that we will use is "spirit".

Now it is your turn to make up your own NARF game. Consult a dictionary to help you choose a word that has multiple meanings. You know the procedure – write 3 or 4 sentences using different meanings of the word. Replace the word in your sentence with the word “narf”. Once you are done, you will get the opportunity to share your NARF game with a classmate. Have fun!

The NARF word is

Invisible Messages Technique

The purpose of this technique is to make students aware that additional information can be inferred from a passage. Students read short portions of the material and infer information that has not been explicitly stated by the author.

PROCEDURE

Choose a short passage or a paragraph from any reading material where certain information about the story is inferred:

A squirrel saw the children eating.
He wanted something to eat, too.
He ran out of the woods and took
a cookie out of the box. Then he
ran back into the woods. No one
saw him.

Nelson, Toy Box, p. 69

Have the students read the material silently. Then, as a group, have them find as many invisible messages as they can.

To help the students get started, explain to them that an invisible message is information that has not been written down, and ask an inference question such as the following:

WHAT DO THE FIRST TWO SENTENCES TELL YOU ABOUT THE SQUIRREL?

Write the invisible message on the chalkboard or an overhead transparency.

The squirrel was hungry.

Additional inferred information from the passage that might be provided by the students includes:

The squirrel didn't take long to get
a cookie and go home.
The box was not closed tightly.
The squirrel was afraid of being seen.

To discuss whether the inferred information is appropriate, have the students support their invisible messages with context clues and their background knowledge. Guide them to find any invisible messages that they missed.

After the students have had some practice finding invisible messages, they can work independently. Select a passage and have the students find invisible messages.

Then, in a group, have them compare and discuss the additional information that was found.

When is Inference Possible Technique

The purpose of this technique is to help students recognize when inferring is possible. Students read two types of passages; one where it is possible to make inferences and one where it is not.

PROCEDURE

Choose two short passages; one that contains possibilities for making inferences and one that does not.

Generally, passages with familiar content or few details are easier for students to make inferences from than passages containing unfamiliar content or many details.

Write on the chalkboard or an overhead transparency the passage that contains possibilities for making inferences and have the students read it silently:

What's on the trail ahead?
nature's newscast:
wild flowers blossoming
tree roots twisting
chipmunk scampering
lone deer watching
Ssh! Stop!
Who's got a camera?

From Nelson, *Backpacks and Bumblebees*, p. 4

Then have the students infer additional information using context clues in the reading material and their knowledge of the content.

Record the additional information and, through discussion, have the students decide if the inferred information is consistent with the information in the passage.

Possible inferences from the sample given might include:

This takes place in a park or forest.
Someone is walking along a trail.
People are talking.
Someone is going to take a picture of
a bird or animal

Next, have the students read the second passage:

Bay of Fundy Tides

If you live near the ocean, you have surely seen the *tides*. You have probably played on a wide beach and then watched as the water came up to cover the whole beach. This is because each day the ocean waters rise at high tide and drop back at low tide.

The highest tides in the world are in the Bay of Fundy between New Brunswick and Nova Scotia. Because the Bay of Fundy is shaped like a funnel, the high-tide ocean water fills the bay with tonnes of water. Then, the water slowly runs out, and twelve hours after high tide, the beaches are bare at low tide.

Which photo was taken at low tide?
What clues on the rocks tell you how high the water might rise at high tide?

From Gage, *Robin-Run*, p. 115.

Have students try to infer additional information from this passage.

Discuss with them why they have difficulty inferring information in the second passage. The students should be aware that it is difficult to infer information using material that contains many facts, and that they may not have enough background knowledge for the passage content.

Repeat the technique choosing these two types of passages until the students can easily recognize when it is possible for them to make inferences.

Guided Imagery Strategy

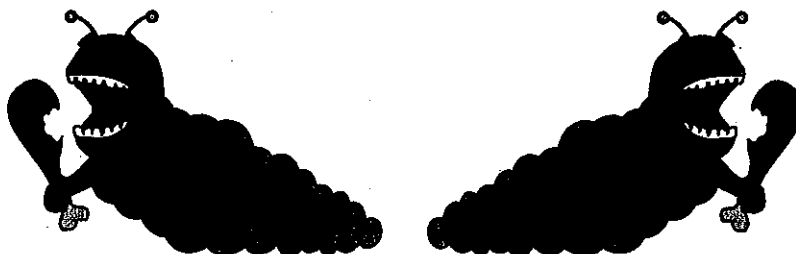
In this strategy the students are invited to “see” in their minds what they are reading about. Suggest words that the students should “see” in their minds – storm, building, animal, food, relative, sporting event. Have them think about the image that is formed in their mind. Have them share with a classmate/large group what image was conjured in the mind.

Sample Lesson:

Have the students imagine that they are working in a biological museum where they have displayed a large variety of animals, none of which are alive. Some of the animals have been taxidermied, but there are also a large number of animals who are there in “carcass” form only. Think about any animal skeletons that you have seen in a museum in the past. What do they look like? How do you suppose they got to that state from the live animal state? Share ideas with the class.

Explain about dermestid beetles. Read directions on page 356 (attached) to the students. Distribute copies of page 356. Have students complete the “Before You Read” section. Have them read the article silently and then complete the “After You Read” section.

CHOMPING CHAMPS



Name _____ Date _____

Directions: The article you will be reading is about fuzzy little insects called dermestid (dur-MES-tid) beetles. Pretend you are one of these tiny beetles. Read the statements below and check the items you think are true about yourself. After reading the article go back and check those items that the author agrees with.

Before You Read

After You Read

- | | |
|---|--------------------------|
| <input type="checkbox"/> 1. I help museums save money by cleaning the bones of dead animals for their exhibits. | <input type="checkbox"/> |
| <input type="checkbox"/> 2. My favorite food is raw flesh. | <input type="checkbox"/> |
| <input type="checkbox"/> 3. I work for my room and board in museums all around the world. | <input type="checkbox"/> |
| <input type="checkbox"/> 4. My house is made of metal. | <input type="checkbox"/> |
| <input type="checkbox"/> 5. I can eat and eat and never get full. | <input type="checkbox"/> |
| <input type="checkbox"/> 6. After three days of eating, I spin a cocoon and turn into a butterfly. | <input type="checkbox"/> |
| <input type="checkbox"/> 7. Baby dermestid beetles are called dermies. | <input type="checkbox"/> |

CHOMPING CHAMPS*



In a dark room in a museum lie the bodies of a monkey, a fox, a deer, and fifty bats. The skeletons of these animals soon will be used for studies and displays. But first the bones must be perfectly cleaned by a team of the museum's hardest workers.

These workers, fuzzy little insects called *dermestid* (dur-MES-tid) beetles, keep busy at their job nearly 24 hours a day. Dermestids are smaller than your thumbnail, but they have mighty appetites. They can scurry in and out of a skeleton's every nook and cranny—no matter how small—leaving no flesh on the bones. Just 60 larvae can make a small bird's bones spotless in only three days.

It would take loads of time and hard work for a person to do the same job by hand. By using hungry beetles, museums save money—and get spanking-clean skeletons.

Most of the eager eaters are the beetles' young, or *larvae*. They love to feast on dried flesh and almost anything else! That's why they always must be kept in boxes made of metal.

Scientists cut most of the extra meat off an animal's body, then let the remaining meat dry. As soon as they put the body into a beetle box, the chompers get busy. Adult females lay their eggs in the dried flesh right away, providing a steady supply of food from the moment the larvae hatch. After stuffing themselves for many days, they burrow into a layer of cotton on the bottom of their box, change into adults, and come out ready to lay their own eggs. (Dermestids live only about a month.)

One museum put its beetles to work on elephants and whales. Even though it will take years, they know they can count on the chomping champs.

*Adapted from Fred Johnson

From Jerry L. Johns and Susan Davis Lenski, *Improving Reading: Strategies and Resources* (4th ed.). Copyright © 2005 Kendall/Hunt Publishing Company (800-247-3458, ext. 4 or 5). May be reproduced for noncommercial educational purposes.

Predictable Patterns Technique

The purpose of this technique is to help students make meaningful word predictions in stories. Students become aware of and then use language patterns to predict what comes next in a story.

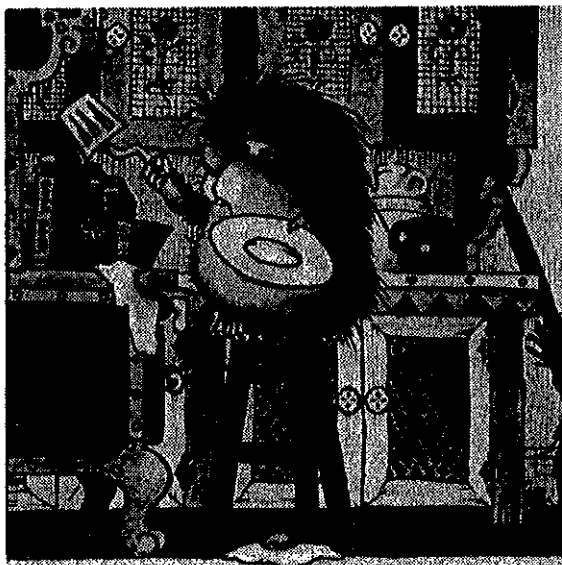
PROCEDURE

Select a patterned book. If the story is not in a big book format, write the story on the chalkboard, chart paper or an overhead transparency.

First read the entire story to the students without interruption. This helps to preserve the intended meaning of the story and allows them to become familiar with the pattern.

Reread the story and allow the students to chime in or read along as they wish. For younger students it is important that they see the print as they read:

This morning I wanted
to make breakfast just for you...
but the eggs
were too slippery.



I wanted to wash the floor
just for you,
but the soap was too bubbly.



Mayer, M. *Just For You*
Golden Press, 1975.

Before a third reading, cover parts of the predictable pattern throughout the book:

I wanted to _____
just for you,

but _____



Mayer, M. *Just For You*.
Golden Press, 1975.

Have the class read the story together to where the words have been covered. Then have the students predict the missing words.

Uncover the words and discuss with the students whether their predictions conveyed the same meaning as the words which were covered. Students should become aware that different words can be used to convey the same meaning.

Use the predictable pattern in the book to make a story frame which can be written on the chalkboard, an overhead transparency or chart paper:

I wanted to _____
Just for you,
but _____.

I wanted to _____
Just for you,
but _____.

Have the students brainstorm for ideas to fill in the blanks and create new sentences. Record their ideas.

Have each student use the ideas to complete the story frame individually:

I wanted to make a cake
just for you,
but it did not work.

I wanted to drive a car
just for you,
but I hit the curb.

I wanted to go for a walk
just for you,
but I fell in the puddle.

I wanted to Kiss my mom
just for you,
And I did it!

Have students take turns reading their completed story frames.

Students can illustrate their story frames, which can then be made into a class book.

ADAPTATION

Students can make their own book by using a predictable language pattern as a story frame for their ideas. Several story frames from different stories can be completed and put together in a book format that can then become part of the classroom reading materials.

Older students can work with beginning readers to help them make predictable pattern books.

I wanted to _____

Just for you,

but _____

_____.

Whisper Skim and Scan or Word Pop

Adapted from Lori Oczkus, Super Six Comprehension Strategies: 35 Lessons and More for Reading Success. 2004 Christopher Gordon.

About the Lesson

This easy to use technique encourages students to allow their eyes to skim and scan over text prior to reading with the purpose of looking for key vocabulary and concepts they may encounter in the text.

Introducing and Modeling Skimming and Scanning

- Select a text all students can see. Use either a big book with younger children (grade 2-up) or use an overhead transparency of a text that students also have a copy of. Tell students that you are going to model a technique that good readers use to preview text before they read.
- Placing one hand on the left hand side of the page and the other on the right hand side of the page move your fingers simultaneously down the page line by line and read aloud only key words that jump out at you. Tell students you are reading aloud words that pop out.
- Write some of the key words on a chart. Ask students to help you watch for these words while reading.
- Model how to make a prediction based on some of the words.

Guided Practice

- Try a whole class skimming and scanning of the text. Encourage students to whisper and then share afterwards which words "popped."
- Use the technique in a guided reading group or ask literature circles to skim and scan before reading a chapter.
- With younger children use party store finds like witches' fingers for a spark of little kid fun.

Reflecting

Ask students to tell how skimming and scanning helps them to make predictions.

Whisper Skim and Scan

Before Reading

Skim and Scan with your fingers and write 5 words that POP.

1.

2.

3.

4.

5.

Make a prediction.

My prediction

During Reading

Read and look for your words.

After Reading

Share what your words mean and what you learned in a discussion .

Make a drawing to go with one of the words. Act out one of the words.

How does Whisper Skim and Scan help you understand what you read?

Story Frame

Help students organize what they know about the Guided Reading selection. Story Frames are a way for students to learn to summarize the important details of a book as they sort through what they have read and condense the information into a few sentences. Story Frames also provide an opportunity for students to see what types of events and details are needed in a story. The goal is for students to be able to transfer this knowledge to their own writing. (See an example of a completed Story Frame transparency on the next page.)

Uses

- Teach a “mini-lesson” on how important details such as characters, setting, etc., are to a story before the reading or rereading of the day’s book. As a follow-up to discussing details, have students use the Story Frame reproducible to discuss and record information within cooperative groups. Then, as a whole group, have students from the cooperative groups volunteer information while you write it on the transparency.
- Use the reproducible to evaluate students’ understanding of the selection of the week. Have students complete the Story Frame reproducible individually or as a whole class to test comprehension of the book.
- Cut apart the different sections of the reproducible (setting, character, problem, problem solved, ending) and give one section to each student in the room. Have each student find the answer to the part of the Story Frame that he received. As a whole group, ask all those with a particular part (such as *character*) to share what they wrote. Students can discuss if they agree or disagree with the answers and why. Or, have students write the answers and paste the sections to the bottom of an 8½" x 11" sheet of paper. Each student can draw a picture of that part of the story in the space at the top of the page. Compile the Story Frames to create a class book.
- As a follow-up to a book, divide students into pairs and have them change one element in the story, such as a character or the problem, and then write what they think might have happened because of the changes made to the story.
- After studying a unit of books, list the different book titles on sentence strips. Then, give one of the title strips and a reproducible to each cooperative group. Have the group secretly record the story elements on the reproducible (without naming the character/s.) Then, pin up the book titles and have students trade reproducibles among groups. Each group must decide which Story Frame goes with each title.

Lesson

Share the book, *Six-Dinner Sid**, with students, then divide them into cooperative groups. Have each group designate one member as the recorder and use the reproducible to record the elements in the story. After giving the groups a specific time period to complete the assignment, have all students come together to share their interpretations of the story elements.

**Six-Dinner Sid* by Inga Moore: Aladdin Paperbacks, 1993. (Picture book, ages 4-8, 32 pp.) Sid is a clever, black cat with literally six lives. His six different owners discover his ploys when he catches a cold, and they each take him to the vet.

Name _____

Story Frame

Title: _____

Author: _____

This story takes place _____

_____ is an important character
in the story who _____

A problem occurs when _____

After that, _____

The problem is solved when _____

The story ends when _____

What's Cooking?

The What's Cooking? transparency offers an alternative to traditional story maps. Students can use this reproducible to organize and clarify their thoughts after reading a story or chapter book. Students first list the title and author of the book, then they write a short paragraph telling the setting under the *Equipment* heading. Under *Ingredients*, students name the characters in the story. The problem or plot is noted under *Mix*. Then, details about the solution to the problem are added under *Bake*. Finally, students write the story's ending under *Serve*. (See an example of a completed What's Cooking? transparency on the next page.)

Uses

- Many teachers hold a few individual conferences with students during the daily self-selected reading time while the rest of the class reads quietly. During these student conferences, use the What's Cooking? reproducible as an evaluation tool to check students' understanding of story elements. Discuss the different parts of the story and work with the students to help them fill in the information on the reproducible.
- As an after-reading activity, have students complete the reproducible either individually or in cooperative groups. Then, individuals or groups can share their responses with the class as you record the information on the transparency.
- Students can use the reproducible as a graphic organizer for their own writing. Have students fill in information for each of the different story elements, then use the completed form as a basis for creating their own stories.

Lessons

Using the book *Piggie Pie**, divide students into small-group discussion groups and give each group one copy of the What's Cooking? reproducible to review and fill out together. After a specific time limit, have all students come together and volunteer responses to each part of the reproducible. Write their answers on the transparency. You may want to write more than one response for each part and then have students as a group decide which response is best.

After reading *The Wolf's Chicken Stew***, have students fill in the What's Cooking reproducible. Then, invite students to fill in the reproducible again, this time creating their own recipe.

**Piggie Pie* by Margie Palatini: Houghton Mifflin Co., 1997. (Picture book, ages 4-8, 32 pp.) A hungry witch descends on a barnyard with dreams of pork pie, only to find some strange chickens who are uncooperative about the whereabouts of the disappearing pigs.

***The Wolf's Chicken Stew* by Keiko Kasza: Paper Star, 1996. (Picture book, ages 4-8, 32 pp.) A hungry wolf's attempts to fatten a chicken for his stew pot have unexpected results.

Name _____



What's Cooking?

Title: _____

Author: _____

Equipment:

The setting is _____

Ingredients:

The characters are _____

Mix:

The problem is _____

Bake:

The solution is _____

Serve:

The ending is _____

Story Pyramid

The Story Pyramid provides a unique way to help students clarify their understanding of a book. Students first write the book title and author on the reproducible. The elements of the story form a pyramid shape when filled in according to the instructions. Students must think about the characters, setting, problems in the story, main events, and the solution to the story. (See an example of a completed Story Pyramid transparency on the next page.)

Uses

- During Guided Reading, students can do this exercise individually or in groups of four or less. For example, after partner reading or some other reading format, group the students, distribute a reproducible to each group, and give them a specified amount of time to complete the form. With the whole class together, call on groups to volunteer what they chose for each part of the pyramid and write their responses on the transparency.
- Have students use the pyramid as a graphic organizer to name the characters, settings, problems, and solutions for the featured books. This forces students to read for details concerning characters and story parts. After filling in the pyramid, students can use the reproducible as a guide for summarizing their books. The pyramid is in a story order, so students can proceed from the top to the bottom.
- Students can also use the form for a mystery book activity. Instruct each student to choose a book previously read and to fill in all the lines on the pyramid, leaving the *Title* and *Author* lines blank. Have students take turns identifying each student's book from the clues given.

Lesson

The Story Pyramid transparency could be used to profile an important person in history. (This could be especially useful for older or advanced students.) For example, the story pyramid could be completed as a profile on Martin Luther King, Jr.* after reading a biography or informational book about him.

The Story Pyramid transparency could also be used to summarize an important historical event after reading about it in your history or social studies text. For example, you may use the Story Pyramid to summarize the events that were part of settling the American West.

Line 1	pioneers	Line 5	they traveled in covered wagons
Line 2	brave strong	Line 6	many died from disease and accidents
Line 3	rough dangerous hard	Line 7	some set up towns in the West
Line 4	they wanted cheap farmland	Line 8	more and more people came to the West

**Happy Birthday, Martin Luther King* by Jean Marzollo: Scholastic, Inc., 1993. (Picture book, ages 4-8, 32 pp.) An easy-to-understand biography about Martin Luther King, Jr.

**A Picture Book of Martin Luther King* by David Adler: Holiday House, 1989. (Picture book, ages 4-8, 32 pp.) An introduction to the life of Martin Luther King, Jr.

Name _____

Story Pyramid

Line 1: Name of the main character

Line 2: Two words describing the main character

Line 3: Three words describing the setting

Line 4: Four words stating the problem

Line 5: Five words describing the
important event

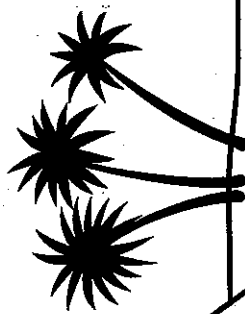
Line 6: Six words describing a second
important event

Line 7: Seven words describing a
third important event

Line 8: Eight words stating
the solution to
the problem

Title: _____

Author: _____



1

2

3

4

5

6

7

8

Wanted

This activity can help students formulate an understanding of characters in a book. You may choose to have students write about one of the main characters or a minor character. Examining characters can help students to create characters in their own stories. (See an example of a completed Wanted transparency on the next page.)

Uses

- Students can use the Wanted reproducible to play a *What Character Am I?* game. Instruct students to leave the *Name* line blank and to fill in the rest of the reproducible with information related to a favorite character from a book. (Have students write the characters' names on the backs of the sheets.) Hold up each paper in front of the class, reading the information for them, and let students guess who the character is. This is a good activity to follow up "getting acquainted with a character" activities done in Guided Reading lessons.
- Students can use the reproducibles to write about characters from a selected book. Then, have students cut off the name sections. Collect the names from each student and display them on a wall or bulletin board. Collect the remaining part of the reproducibles from each student. Mix them up and give each student a different one. Allow students to discuss which names on the wall or bulletin board match their descriptions, interests, and drawings on the sheets. Choose one student to display the reproducible next to the cut-out name. Then, the whole class discusses whether all the information matches the character chosen.
- Make a character book from the class's completed reproducibles. You may choose to create a book containing many characters from one book, or several characters from different books. Bind the reproducibles together with an appropriate cover and place in the reading center or in a book basket for students to read during self-selected reading time.
- Use the reproducible as a report form on which students can record information about a character, like Abraham Lincoln, that they have chosen to study in social studies or science.

Lessons

After reading *Arthur's Pet Business**, have pairs of students choose a character from the story and write about it on the Wanted reproducible. Ask each pair of students to discuss which character to choose. Have each pair share ideas to help fill in the sheets. Give a time limit for the activity, and have students come together as a class to share what they wrote.

Using the book, *Chocolatina***, have each student choose a character from the story to create a *What Character Am I?* sheet as described above in the first item under *Uses*. After giving students a specific time limit to complete the exercise, come together as a group and let students guess the identity of the mystery characters.

**Arthur's Pet Business* by Marc Brown: Little Brown & Co., 1990. (Picture book, ages 4-8, 32 pp.) Arthur's pet business grows and grows until he has a lively menagerie, including an ant farm and a boa constrictor.

***Chocolatina* by Erik Kraft: Bridgewater Books, 1998. (Picture book, preschool, 32 pp.) Tina's health teacher always admonishes her students, "You are what you eat!" One morning Tina wakes up a completely chocolate girl!

Name _____

WANTED

Name: _____

Age: _____

Draw a picture of the character here.

Description: _____

Interests: _____

Everyone Read To...

Everyone Read To... (ERT)* is an activity in which the teacher sets a purpose for reading and decides how much students read. When the information for which the students are reading is stated directly on the page, they are reading to *find out*. When students have to make inferences about what they have read in order to meet the purpose, they are reading to *figure out*. For example, you may choose to instruct the class, *Everyone read to find out the name of the main character's best friend*. Write the purpose in the first box on the transparency. Tell students to scan the text and pictures in the book and raise their hands when they know the answer. Write the students' responses on the transparency. (See an example of a completed Everyone Read To... transparency on the next page.)

Uses

- Write specific purposes on the ERT reproducible, duplicate it for students, and ask them to find the answers in the book. Students could also be divided into groups for this activity. Once the questions are answered, have students share some of their responses.
- Students can use the ERT reproducible during Literature Circles. Literature Circles are small, cooperative groups of students who choose books to read and discuss the books within their groups. Since children in Literature Circles should read on their own, rather than reading aloud with the group members, make sure students can read their books without help. Children in Literature Circles have different roles and can choose the role they want. These roles determine their purpose for reading. There are a variety of roles, such as *Connector*, *Illustrator*, *Discussion Director*, *Passage Master*, and *Vocabulary Enricher*. Have each student write his thoughts related to his specific role on the reproducible. For example, the Passage Master might write a purpose such as, *Read to find out what is the most unusual event in the story*.

Lessons

After you have used the ERT reproducibles in Literature Circles (see above use), collect the papers from the students who chose to be *Vocabulary Enrichers*. Vocabulary Enrichers should find words that are new, important, or puzzling. List these words for the class and ask students to find the sentences from the book where the words are used.

As students read *The Wolf's Chicken Stew*** for the first time, project the ERT transparency with purposes added such as: *Read to find out... why the Wolf was baking*, or *...what happened when he went to check on the hen?* Uncover only one question at a time. As students find answers, write the answers on the transparency, and then uncover the next question. Ask questions in sequential story order.

*Everyone Read To... (ERT) is a strategy developed by Dr. Patricia Cunningham. For more information, please refer to *Guided Reading the Four-Blocks™ Way* (CD-2407).

***The Wolf's Chicken Stew* by Keiko Kasza: Paper Star, 1996. (Picture book, ages 4-8, 32 pp.) A hungry wolf's attempts to fatten a chicken for his stew pot have unexpected results.

Name _____

Everyone Read To...



Read to find out...

We found out...



Read to find out...

We found out...



Read to figure out...

We figured out...

Who? What Did They Do?

This transparency provides practice in identifying main characters and summarizing stories. Have students fill out the reproducible either individually or in cooperative groups. Instruct them to write the character's name in the first box and to write a short summary of the book in the large box. After a specific amount of time, ask for the name of the main character of the story, and write it on the transparency. Then, ask for volunteers to read their summaries. Write as many summaries as possible on the transparency. Allow the class to decide which is the best summary for the book. (See an example of a completed Who? What Did They Do? transparency on the next page.)

Uses

- Use the reproducible as a way to check students' comprehension of a book. Younger students might write the character's name, a sentence, and draw a picture to summarize the story.
- During Guided Reading time, have students use the reproducible to develop an overall picture of a book. Have each student name a character or a group of characters. Instruct students to make story outlines using the words *beginning*, *middle*, and *end* and to write sentences under each. Allow students to use the reproducible as a guide for discussing their books in Literature Circles.
- When introducing students to report writing about famous historical figures, let them use the Who? What Did They Do? reproducible as a graphic organizer. Then, students can use the information from the reproducible to complete their reports.

Lessons

Using the book *The True Story of the Three Little Pigs!*, ask students to name the main character—Alexander T. Wolf. Then, have students create a summary of the story. Ask students to think of a good beginning, middle, and end; or a good beginning, the problem, and how it is solved. Ask for volunteers to share what they have written, and write student responses on the transparency. Students can then decide as a group the best elements to include in the story summary.

After reading a biography or other historical book during Guided Reading, use the Who? What Did They Do? transparency to profile an important person in history. For example, after reading *Explorers (Women in Profile Series)*** or other nonfiction sources***, ask students to help fill in the transparency with information about Valentina Tereshkova, a Russian cosmonaut who became the first woman to travel in space when she piloted the 1963 Vostok 6 mission.

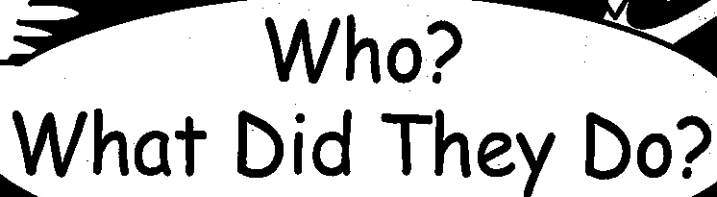
**The True Story of the Three Little Pigs!* by Jon Scieszka: Penguin Putnam Books for Young Readers, 1996. (Picture book, ages 5-12, 32 pp.) The wolf gives his own outlandish version of what really happened when he tangled with the three little pigs.

***Explorers (Women in Profile Series)* by Carlotta Hacker: Crabtree Publisher, 1988. (Informational book, ages 9-12, 48 pp.) Provides in-depth and numerous brief profiles of six 20th-century women who have made significant contributions to their fields. Other titles in the series include: *Musicians*, *Nobel Prize Winners*, *Political Leaders*, *Scientists*, *Writers*.

****America's Daughters: 400 Years of American Women* by Judith Head: Perspective Publications, 1999. (Informational book, ages 9-12, 128 pp.) Overview of women in American history from 1600 to present. Includes many names left out of other sources.

****Girls Think of Everything: Stories of Ingenious Inventions by Women* by Catherine Thimmesh: Houghton Mifflin Co., 2000. (Informational book, ages 9-12, 64 pp.) Inventions of ten women and two girls are explored, from the most practical (windshield wipers) to the best-loved (chocolate chip cookies).

1. *Journal of the American Medical Association*, 1997; 277: 1033-1036.



Character

[illegible]

Story Structure

The Story Structure transparency can help students to realize that a story always has a beginning, middle, and end. Use this transparency as an after-reading activity to organize the events in a book the class has read. Ask students to tell in their own words the beginning, middle, and end of the story. The reproducible can also help students clarify their own thoughts about a story they are writing. (See an example of a completed Story Structure transparency on the next page.)

Uses

- Students can use the reproducible as a way of expressing (in their own words) the beginning, middle, and end of the book they are reading during Guided Reading. Each student writes each part, and then shares his ideas with the class. Allow students to decide as a class which beginning, middle, and end best represent the story. Write the chosen elements on the transparency.
- Pair students with partners, then have each set of partners choose a book and work together to write its beginning, middle, and end on the reproducible. Have students cut the sections apart. Collect only the beginnings from each pair of partners and post them on a wall or bulletin board. Then, collect the other sections. Distribute two sections (a mixed *middle* and *end*) to each set of partners. Each pair decides which *beginning* section posted on the wall relates to the *middle* section they are holding. When all pairs have posted the correct *middle* sections, allow the pairs to post the *end* sections. This is a good after-reading activity, and could also be used to compare two similar books. Alternatively, at the end of a unit where several books have been read, each student could select one book and then write its beginning, middle, and end.
- Give each student a reproducible. Have students write a good beginning, middle, and end to the book they have been reading during Guided Reading, then cut the sections apart and paste them on 9" x 18" construction paper, positioned horizontally. Instruct students to draw pictures above each section representing that part of the story.
- For conferencing time or small discussion groups, students can use the reproducible to organize their ideas for a book they will be discussing or sharing.

Lesson

Using the book, *Mitchell is Moving**, have students write a good beginning, middle, and end to the story. Cut the sections apart and paste them at the bottom of a 9" x 18" sheet of paper, positioned horizontally. Above each section, have students illustrate what they wrote.

**Mitchell is Moving* by M.W. Sharmat: Econo-Glad Books, 1999. (Picture book, ages 4-8, 47 pp.) Mitchell the dinosaur is tired of living in the same, old place and decides to move "three days away." His best friend Margo thinks of ingenious ways to keep Mitchell as her neighbor.

Name _____



Story Structure

Title: _____

Author: _____

Beginning _____

Middle _____

End _____

Story Sequence

The Story Sequence transparency helps students to understand the most important events in a text and that those events occur in a certain sequence. Using "time-order" words such as *first*, *next*, *then*, and *last*, help students to organize their thoughts. (See an example of a completed Story Sequence transparency on the next page.)

Uses

- Use this transparency after reading a book to see how much students know about what happened in the text, and when it happened.
- Use the Story Sequence transparency to support the Everyone Read To... strategy. Write what students are to first read for in the section marked *First*, while they read the page and record their answers on the reproducible. For example, you might write *Read page three to find out what the main character needed at the store*. When all sections are filled in, use the completed page to discuss the story.
- After completing the Story Sequence transparency for a book, ask students to help identify and explain any cause and effect relationships between the events listed.
- Have students make predictions about the text based on a picture walk of the text. Write students' predictions on the transparency. Then, read the book as a class and decide whether or not the predictions were correct.

Lessons

After studying a book, use the Story Sequence reproducible to evaluate students' comprehension of the story. Have students write in their own words the story parts as they happened. Alternately, write four parts to the story (out of order) on the Story Sequence transparency. Then, have students copy the parts to the correct places on their Story Sequence reproducible.

Use the Story Sequence reproducible to list the sequence of a major historical event. Another alternative is to list the important steps of a simple science experiment. The following experiment will illustrate how frost collects on cold surfaces.

First... place $\frac{1}{2}$ cup rock salt and 2 cups crushed ice in a 1 lb. coffee can.

Next... stir vigorously.

Then... allow the can to sit for 30 to 40 minutes.

Last... observe the surface of the can.

Name _____

Story Sequence

Title: _____

Author: _____

First...

Next...

Then...

Last...

Time-Order Words

This transparency is for introducing and practicing time-order words such as *first*, *then*, *next*, *after that*, *finally*, and *last*. The exercise helps students to see how important these words are to clarify the sequence of a story. Discuss how a reader might not understand when events happened in a story without time-order words. Learning to follow a story's sequence is a comprehension strategy which helps students know what to expect in the story, and increases their understanding and enjoyment. (See an example of a completed Time-Order Words transparency on the next page.)

Uses

- Students can use the reproducible as a guide to find the same words in books featured in Guided Reading. Have students write the sentences from the story (in order) on the reproducible to see the sequence of events.
- Have younger students cut the time-order words apart, mix them up, then rearrange the story and paste it to a piece of construction paper in the correct order.
- If the majority of your students have not used time-order words in their summarizing, use this transparency to introduce this helpful strategy. Students can then use the reproducible to help with their own writing.
- Even after using this reproducible the first time with students, there may be times during the year when students need to review how these particular words can help them organize their thoughts for discussion groups, summarizing, and book review.

Lessons

Read *Peanut Butter and Jelly: A Play Rhyme** aloud to the class and then have students use the reproducible to write their own recipes for a peanut butter and jelly sandwich. If desired, students can make the sandwiches as a treat.

After reading *The Furry News: How to Make a Newspaper***, children can use the reproducible to list the instructions for making a newspaper (in their own words). If desired, allow students to make a class newspaper. Assign roles to students such as editor, writer, illustrator, etc.

**Peanut Butter and Jelly: A Play Rhyme* by Nadine Bernard Westcott: Econo-Clad Books, 1999. (Picture book, ages 4-8, 32 pp.) A favorite play rhyme takes on gigantic proportions as two children create a table-sized sandwich from scratch.

***The Furry News: How to Make a Newspaper* by Loreen Leedy: Holiday House, 1990. (Picture book, ages 4-8, 32 pp.) Big Bear and his animal friends make their own newspaper and teach young readers how to create their own.

Name _____

Time-Order Words

Title: _____

Author: _____

First, _____

Then, _____

Next, _____

After that, _____

Finally, _____

Last, _____

Filmstrip Story Sequencer

As an alternative to using a story map, students can use the Filmstrip Story Sequencer to review a Guided Reading book. *Strip 1* can be used to write the title and author of the book. *Strip 2* can be the beginning of the story. *Strip 3* can be used to write the problem. Tell how the problem was solved in *Strip 4*. *Strip 5* can be used to write the ending or a summary of the book. (See an example of a completed Filmstrip Story Sequencer transparency on the next page.)

Uses

- Have students read a book in pairs, and then work with their partners to write the parts of the story on the reproducible. Call the whole group back together, and let students volunteer information for you to write on the transparency. You may want to include more than one idea for each part, and then after all the parts have been discussed, have students determine the best representation for that part of the story.
- The Filmstrip Story Sequencer can also be used during after-reading activities when students are formulating ideas about books they have read. You may decide, for instance, that *Strip 1* will be the title, *Strip 2* the setting, *Strip 3* the problem, *Strip 4* the solution, and *Strip 5* the ending. Students can use the reproducible as a graphic organizer and review the book with this guide in mind.
- Younger students can represent story parts by writing short sentences and drawing pictures in each section.
- Students can write the story sequence in each section, cut the sections apart, draw pictures to represent each part of the story, then place each section under the pictures representing that part of the story.
- Write the story sequence out-of-order, cut out the rectangular sections containing the story elements (covering the numbers), and then have students put the sections in the correct sequence.

Lessons

Select four different books with a common author, topic, theme, etc. Read aloud the first several pages of each book, then allow students to rank their favorites. Divide the class into book club groups based on the students' choices. Let the book club groups meet to read and discuss the books, while you rotate through the groups offering support as needed. Have each group fill out the reproducible about their book, then perform a skit for the class based on that information.

Have students create their own "movies." As a class, determine the correct sequence for a book that has been read. Write the correct sequence on the transparency. Then, give each student a copy of the reproducible. Ask students to draw pictures to represent the sequence of events in the book—one scene or picture in each section. Bind the completed "movie pages" together to create a class book for students to enjoy in a reading center or during self-selected reading time.

Name _____

Filmstrip Story Sequencer

1

2

3

4

5